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## Concert recording 2018-02-04

Er-Gene Kahng

Domini K. Na

Tomoko Kashiwagi

University of Arkansas, Fayetteville. Fulbright Trio

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## UPCOMING EVENTS

### FEBRUARY

- Mon 5** Guest Artist Recital: Heather Hawk, soprano  
7:30 pm, Stella Boyle Smith Concert Hall, free
- Wed 7** Septura Brass  
7:30 pm, Faulkner Performing Arts Center  
\$10 general admission, \$5 student/faculty/staff
- Sat 10** Viridian Saxophone Quartet  
7:30 pm, Stella Boyle Smith Concert Hall, free
- Fri 16** Guest Artist Recital:  
Michelle Diggs Thompson, soprano  
Bradley Thompson, baritone  
Hyun Kim, piano  
7:30 pm, Stella Boyle Smith Concert Hall, free
- Tue 20** Faculty Recital: Moon-Sook Park, soprano  
7:30 pm, Stella Boyle Smith Concert Hall, free
- Wed 21** Faculty Recital: Jake Hertzog, guitar  
7:30 pm, Stella Boyle Smith Concert Hall, free
- Thu 22** RAZORBONES UA Trombone Ensemble  
6:00 pm, Stella Boyle Smith Concert Hall, free
- Fri 23** Scott/Garrison Duo in Concert  
Shannon Scott, clarinet  
Leonard Garrison, flute  
7:30 pm, Stella Boyle Smith Concert Hall, free
- Sat 24** Violin Duos with Er-Gene Kahng  
and Chi Young Song  
3:00 pm, Stella Boyle Smith Concert Hall, free
- Sat 17** Arkansas Trombone Workshop Final Concert  
6:00 pm, Faulkner Performing Arts Center  
free tickets available at the door

Ushering and stage management for this concert provided by  
Sigma Alpha Iota and Phi Mu Alpha.

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Through generous support from alumni and friends, the Department of Music became an All-Steinway School in 2010. The University of Arkansas is the third SEC school to gain the distinction and one of only 150 universities worldwide with the honor.

With the completion of the 600-seat Faulkner Performing Arts Center, the University of Arkansas added a world class performance venue. The Department recital hall, Stella Boyle Smith Concert Hall, is located in the Fine Arts Building, adjacent to the Music Building. The 200-seat Concert Hall offers an intimate setting for chamber and solo recitals. The Department produces more than 300 concerts annually, on and off campus. For more information on the Department or our events, contact us at (479) 575-4701, email us at [music@uark.edu](mailto:music@uark.edu), or visit [music.uark.edu](http://music.uark.edu).



UNIVERSITY OF  
ARKANSAS

J. William Fulbright College of Arts & Sciences

**The Fulbright Trio**  
Er-Gene Kahng, violin  
Dominic K. Na, cello  
Tomoko Kashiwagi, piano

**UA**Music

February 4, 2018 | 3:00 PM  
Stella Boyle Smith Concert Hall



## Concert Program

Piano Trio, Op. 97, "Archduke" (1811) ..... L.V. Beethoven (1770-1827)

- I. Allegro moderato
- II. Scherzo (Allegro)
- III. Andante cantabile ma però con moto. Poco più adagio, D Major
- IV. Allegro moderato - Presto

Piano Trio, Op. 1, No. 1 (1795) ..... Beethoven

- I. Allegro
- II. Adagio cantabile
- III. Scherzo, Allegro assai
- IV. Finale, Presto

Piano Trio No. 1 in B Major, Op. 8 (1854) ..... Johannes Brahms (1833-1897)

- I. Allegro con moto
- II. Scherzo: Allegro molto
- III. Adagio non troppo
- IV. Finale: Allegro molto agitato

## Program Notes

Archduke Rudolph Johann Joseph Rainer Hapsburg was born into a position of privilege. His grandmother was Empress Maria Theresa, while the revered Joseph II was his uncle. His father Leopold and brother Franz went on to rule the empire, as well. Existing on the periphery of affairs of state as Leopold's youngest son, Rudolph was able to devote a good deal of his time to honing his musical talents. Around age 16, he dumped the official teacher of the imperial princes and chose the 34-year-old Beethoven to be his piano teacher instead. He went on to become Beethoven's only full-fledged composition student and, more importantly, the highest born and most devoted of the composer's patrons. Indeed, Rudolph and Beethoven remained good friends until the composer's death. Among the masterpieces Beethoven dedicated to his benefactor are the *Missa solennis*, the *Grosse Fuge*, the *Hammerklavier Sonata*, and this Piano Trio.

It was in the summertime of 1810 that Beethoven began sketching what would become his final and finest piano trio. Earlier that year, he had harbored serious thoughts of marrying his doctor's lovely 18-year-old

niece, Therese Malfatti. When his hopes were dashed, the composer slunk off to Baden for a few months, where he nursed his wounds and distracted himself by jotting down plans for a string quartet and a piano trio. On his return to Vienna in October, he completed the quartet - his striking Op. 95, "Serioso." The piano trio itself was written in a flurry of inspiration from March 3 to 26 the following year. It completed a decade of awesome creativity which had begun with the "Eroica" Symphony. Coming at the end of this so-called "heroic" decade, the "Archduke" Trio represented the full bloom and the crowning achievement of the composer's Middle Period. It is music of sweeping grandeur for a trio of virtuosos.

The initial Allegro moderato shows a master completely at ease with large-scale sonata form. Its spacious opening theme flows along smoothly and serenely before moving on to the staccato second subject with its pairs of descending phrases. The relatively traditional formal approach, conversational development, lush string and luxuriant keyboard writing engender a warmly expressive essay of great nobility. An energetic Scherzo ensues, launched by a bouncy rhythmic figure played

by the cello. The central Trio section is pure Beethoven, contrasting a veiled chromatic fugato with a dashing waltz. In the expansive Andante cantabile, with its hymnlike theme, one encounters what will become a hallmark of later Beethoven works - a rarefied set of variations which evolve by thematic metamorphosis from within, the harmonic structure always carefully preserved. The rather abrupt appearance of the jaunty rondo finale shatters the meditative spell. Its dancing Hungarian-flavored theme undergoes constant development. At the heart of this, yet another, texturally rich movement, the cello soars above keyboard tremolos. Beethoven signs off with a presto coda.

The composer's own spirits were high at this time, for both his health and his hearing had temporarily improved. He became once again a frequent habitué of plays, concerts, and other social gatherings. He even enjoyed playing the "Archduke" Trio with his friends. In fact, it was with this very piece that Beethoven the performer made his farewell to the stage at a charity concert in 1814 at the Hotel Zum Ritter Romischen Kaiser in Vienna. Beethoven at the piano was joined by violinist Ignaz Schuppanzigh and cellist Joseph Linke. The deafness which made further public appearances impossible was about to send Beethoven on one of the most far-reaching inward odysseys ever traveled by man.

- Kathy Henkel

Op. 1, No. 1 sounds like it ought to be the beginning of the story, but Beethoven had composed dozens of pieces before this, including another piano trio. (Opus numbers are not reliable chronological guides to Beethoven's music. The Octet, Op. 103, for example, was written before the Op. 1 trios.) The three piano trios of Op. 1 are, however, "statement" pieces, a compositional debut carefully calculated for maximum return. They were dedicated to Prince Karl Lichnowsky, in whose Vienna home they were premiered. Lichnowsky enlisted many of his aristocratic friends to subscribe to the edition Beethoven published in 1795, to great artistic and financial success.

Probably much of this music had been begun

in Beethoven's native Bonn and refined during the composer's brief study with Haydn, who wrote many piano trios himself. Beethoven took this popular form of musical entertainment and enlarged its dimensions - these are in four movements each, when three movements was the prevailing standard - and its technical and expressive demands, particularly for the string players, who previously had been limited to modest accompaniment of the pianist. (Beethoven played the premiere himself, with violinist Ignaz Schuppanzigh and cellist Anton Kraft, musicians who would continue to be important to him.)

Beethoven opens with a vigorous, well-defined sonata form of exposition, development, and recapitulation, and further development in the sort of expansive coda that would become a hallmark of the composer. The gracious lyricism of the slow movement would have been expected, though not the violin's and cello's share of it (after the piano introduces the proceedings alone), nor the extra scope of the rondo form - three appearances of the main theme separated by contrasting episodes, including a luxuriantly emotional minor-key detour. The opening motif of the Scherzo is harmonically bent, presaging the rambunctious movement's flirtations with the dark side. The Finale is all leaping energy and high spirits, moments of mock-solenn rhetoric or flamboyant passion notwithstanding.

- John Henken

In April 1853, the twenty-year-old Johannes Brahms set out from his native Hamburg for a concert tour of Germany with the Hungarian violinist Eduard Reményi. The following month in Hanover they met the violinist Joseph Joachim, whom Brahms had heard give an inspiring performance of the Beethoven Concerto five years before in Hamburg. Joachim learned of Brahms' desire to take a walking tour through the Rhine Valley, and he arranged a joint recital to raise enough money to finance the trip. Along with the proceeds of the gate, Joachim gave Brahms several letters of introduction, including one to Robert and Clara Schumann in Düsseldorf. On the last day of September 1853, Brahms met the Schumanns for the first time. "Here is one of those who comes as if sent straight from God,"



Clara recorded in her diary. The friendship was immediate and unstinting.

Filled with zeal and ideas by his soaring fortunes of 1853 (during which he also met Liszt, Berlioz and Hans von Bülow), Brahms visited Joachim in Hanover to celebrate the New Year, and there he began the B major Trio for Piano, Violin and Cello. When Clara and Robert arrived in town for some concert engagements at the end of January, Brahms said that that week consisted of "high festival days, which make you really live." The Trio was completed soon after the Schumanns went home to Düsseldorf. It was only shortly thereafter, however, on February 27th, that Robert, long troubled by severe nervous disorders, tried to drown himself in the River Rhine. Brahms rushed to Düsseldorf, and a week later helped Clara admit him to the asylum at Eendenich, near Bonn; Schumann never left the place, and died there on July 29, 1856. Despite the turmoil of her life during her husband's final months, Clara continued her professional career as one of the day's leading concert pianists (her appearances were the principal financial support for her six children), and acted as spur, confidante and critic of Brahms' creative efforts. She judged the new Piano Trio worthy of her recommendation to Breitkopf und Härtel for their publication, and they issued the score in November 1854; the work was thoroughly revised in 1889.

In its original form, the B major Trio is perhaps Brahms' most unabashedly Romantic creation, revealing, according to Richard Specht's voluptuous description, "the whole twenty-year-old composer with all his inner stress, his fullness of heart, his ardent longing, all the apprehension, pride, restraint and expectation of a soul in flower." Brahms headed the manuscript "Kreislerjunior," a reference to E.T.A. Hoffmann's quirky fictional Kapellmeister, whose unexpected turns of phrase and action and constitutional impetuosity were highly prized by the Schumann circle. (One of Schumann's best piano cycles, Kreisleriana, Op. 16, of 1838, was inspired by Hoffmann's character.) Half a life later, in 1889, Brahms re-evaluated the Trio for a complete edition of his works then being contemplated by Simrock, and found that the prolixity and unbuttoned Romanticisms of his original no longer pleased

him as they had in 1854, so he undertook a complete renovation of the score. <sup>secret</sup> Themes were rewritten, entire paragraphs were excised or abbreviated, formal structures were tightened. From his vacation retreat at Bad Ischl in the Austrian Salzkammergut, Brahms wrote to Clara on September 3, 1889, "With what childish amusement I whiled away the beautiful summer days you will never guess. I have rewritten my B major Trio.... It will not be as wild as before - but will it be better?" Simrock issued the revised score in February 1891, but Brahms did not formally withdraw the original, allowing both versions to exist, thereby providing a rare glimpse into the compositional workshop of one of the most secretive of all the great composers.

A broad and stately piano melody opens the B major Trio. The cello and then the violin are drawn into the unfolding of this lyrical inspiration, which amounts to an almost orchestral climax before quieting to make way for the second theme, given in unison by the strings. A triplet motive, introduced as the transition linking the exposition's two themes, serves as the underpinning for much of the development section. A truncated recapitulation of the earlier thematic material rounds out the movement. The second movement is shadowy and mysterious and sometimes dramatic, a spiritual descendant of the Scherzo in Beethoven's Fifth Symphony; a central trio in warm, close harmonies provides contrast. The Adagio uses a hymnal dialogue between piano and strings as the main material of the outer sections of the movement, while the middle region is more intense and animated in expression and more complex in counterpoint. The finale juxtaposes a somber main theme, begun by the cello above the agitated accompaniment of the piano, with a brighter subsidiary subject, played by the piano while the cello contributes little off-beat punctuations. It is the unsettled, B minor main theme rather than the more optimistic second subject that draws the work to its restless close.

- Richard Rodda

## Artist Biographies

**Er-Gene Kahng** has held title positions with the Baton Rouge Symphony Orchestra, the Civic Orchestra of Chicago, as well as section positions with the Lancaster Symphony, New Haven Symphony Orchestra, and Eastern Connecticut Symphony. She is currently serving as Concertmaster of Arkansas Philharmonic and Assistant Concertmaster of Fort Smith Symphony. She also performs as a substitute section violinist with the Tulsa Symphony Orchestra and Arkansas Symphony Orchestra. She was previously the Associate concertmaster of SONA (Symphony of Northwest Arkansas) as well as a previous member (season 2011 and 2012) of the Artosphere Festival Orchestra.



In addition to being a member of the Fulbright Trio, the resident faculty piano trio, Kahng participates and co-founded the Fulbright Summer Chamber Music festival, a 6-week summer chamber music series. The festival explores chamber music from a variety of stylistic periods and instrumentation, and allows for the collaboration of local and national musicians during mid-May through June every year. In the latter part of the summer, Kahng serves as the violin faculty and 2nd violinist in a string quartet as part of the Bay View Music Festival in Petoskey, Michigan.

**Dominic Kyungseu Na** was born in Seoul, South Korea, to a musical family. His father is a luthier and his mother is a violinist. Dominic first studied in Russia, attended the Central Music School for Talented and Gifted Children under the supervision of St. Petersburg State Conservatory. His education in music continued at the Konservatorium of Vienna, Austria and at the Musikhochschule Luebeck with one of the world's finest cellists Lynn Harrell.

Dominic holds a konzertenexamenendegree, the highest musical arts performance degree in Germany. Na also studied chamber music with Miguel Da Silva, the founder of Ysaye quartet, as well as earning an Artist Diploma with celebrated artists such as Andres Diaz, Eugene Osadchy, and Christopher Adkins in the United States.

Pianist **Tomoko Kashiwagi**, a native of Japan, began her piano studies at the age of 6. She completed her Bachelor of Music and Master of Music degrees, as well as the Performer Diploma in Piano Performance, at Indiana University. She is the first recipient of the Doctor of Musical Arts degree in Collaborative Piano from the University of Texas at Austin.

Dr. Kashiwagi performs regularly with double bass soloist DaXun Zhang nationally and internationally. These performances have taken the duo to such prestigious venues as the Kennedy Center in Washington D.C., the 92nd St. Y in New York, the Gardner Museum and Jordan Hall in Boston. They have also

performed at the Suntory Hall in Tokyo, Central Conservatory in Beijing, Guildhall School in London and Teatro Nacional in Panama among others. In 2010, the duo was awarded the Aoyama Music Award for best performance of the year at the Aoyama Music Memorial Hall in Kyoto, Japan.

Ms. Kashiwagi served as a piano faculty at the Austin Chamber Music Center and worked as a staff pianist as well as the Program Coordinator for the Collaborative Piano Program at the Butler School of Music at the University of Texas at Austin. She has been the official pianist at the International Society of Bassists Conventions as well as MTNA competitions.